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American Art News

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NEW YORK, DECEMBER 7, 1912.

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Powell Gallery, 983 Sixth Ave.—Fifth annual Thumbbox show.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare original etchings.

Germany.

Julius Böhler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Lewis & Simmons—Objects of art and old masters.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

MUSEUM BUYS A STEVENS.

The Worcester Museum has recently acquired, through the Berlin Photographic Co., an excellent example of Alfred Stevens' "Mother and Child," which was shown at the exhibition of his works in the company's galleries last year. The canvas is not only typical of Stevens' art, but is really, in sentiment, feeling and expression, a modern Madonna, and the Museum is to be congratulated on its acquisition.

JUDGE GARY'S PICTURES.

A feature of the wedding last week at the Fifth Ave. residence of Judge Gary, of Mrs. Arthur Hearn, daughter-in-law of the eminent collector and art patron, Mr. George A. Hearn and Brazilian Minister Da Gama, were especially the fine old pictures and tapestries of the dining hall, and which in-

GOLDMAN GETS A REMBRANDT.

The typical example of Rembrandt, "St. Bartholomew," reproduced on this page, was recently secured from Duveen Bros. by Mr. Henry Goldman, to whose courtesy the ART NEWS is indebted for this first announcement of the presence of the picture in this country, and upon whose acquisition Mr. Goldman is to be sincerely congratulated.

The history of the work can be traced back, without interruption, to the time of Empress Catherine of Russia. Her minister, Prince Laval, first brought the picture from Holland to Russia, in which country it was destined to find a home for more than a century. Prince Laval, in addition to making a considerable collection of pictures of his own, was also the chief adviser to, and agent for, the Empress in her acquisition of Old Masters. Among these old works, which now form the greatest feature of the Hermitage in St. Petersburg, were many Rembrandts of about the same period and style as this one of "St. Bartholomew," which the Prince chose to keep for himself. On his death, his collection passed to his daughter, who had become Princess Troubetzkoy, and for that reason this Bartholomew picture was known for the time in Russia as the "Troubetzkoy Rembrandt."

Again in her turn the Princess left this picture to one of her daughters, her famous collection having been divided among her three children, in which division the Rembrandt fell to the share of the one who had married a certain Davydoff. From this lady the picture was inherited by her grandson, Was-sylyj Davydoff, the late owner, who had it for some years at his country seat near Kiev, Russia, from whence it came through Duveen Bros. to Mr. Goldman.

An article written by Dr. Bode in "The Cicerone," July last, said:

"A matter of universal interest lately has been the discovery of some pictures by Rembrandt, hitherto practically unknown. One of these is a dignified representation of a man advanced in years, holding a knife in his hand. The previous owner was a Russian nobleman, who had it at his country seat in the neighbourhood of Kiev. The picture had been very much neglected, and was in a very dirty condition. After being cleaned, however, it proved in a perfect state of preservation. A book in the man's hand alone changed during the cleaning process, and revealed itself to be a knife, which had apparently appeared too prosaic to some previous owner."

"If we have done right in considering various other such character figures as intended by the artist for the figures of apostles—all of which figures, like this one, belong to the master's later period—then in this case we should regard the knife as an emblem, and recognise in this figure the Apostle Bartholomew. The cleaning brought to light the fine signature, and, further, the date 1657. The color shows the somewhat monochrome, but clear grey brown tone, almost without individual notes, of local color—as in a number of other pictures of the same period; these characteristics being shown in "The Spear Carrier" of the same year, 1657, and the picture, "A Merchant," of 1659, lately sold by Lord Feversham. The handling of this St. Bartholomew picture is, perhaps, more masterly, both as to its drawing, and its broad, direct brushwork. The figure is life size and seen to the knees."

GUERIN FOR EXPOSITION.

Jules Guerin has been appointed chief artist in color and superintendent of decoration of the Panama-Pacific Exposition at San Francisco in 1915, and is now in San Francisco looking over the ground. Mr. John E. D. Trask, who, as was first exclusively announced in the ART NEWS, has been appointed Art Director of the Exposition, is also in San Francisco.



ST. BARTHOLOMEW,

By Rembrandt.

In the Collection of Mr. Henry Goldman.

Courtesy of Mr. Henry Goldman.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Frères—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

clude such notable and rarely valuable canvases as Romney's Duchess of Cumberland," purchased from the Agnews in London, Reynolds' "Lady Scott," Hoppner's "Lady Dashwood" and two unusually fine portraits by Raeburn.

Kouchakji Freres—Rakka, Persian and Babylonian pottery.

Lewis & Simmons—Rare objects of art and Old Masters.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—Modern Scandinavian paintings.
 Berlin Photographic Co., 305 Madison Ave.—Modern German Graphic Art.
 Century Club, 7 West 43 St.—Scenes from Thackeray's books by Hopkinson Smith.
 Crosby & Co., B'way & 74 St.—Woman's Art Club's Exhibition.
 R. Ederheimer, 366 Fifth Ave.—Early Italian Engravings.
 Folsom Galleries, 396 Fifth Ave.—Paintings by F. A. Bridgman.
 Gimpel & Wildenstein, 636 Fifth Ave.—Paintings by Guardi.
 Graff Gallery, 19 East 33 St.—Etchings by Seymour Haden, to Dec. 28.
 Hodgkins Gallery, 630 Fifth Ave.—Drawings by Bartolozzi.
 Louis Katz Art Galleries, 103 West 74 St.—Thumbbox sketches.
 Keppel & Co., 4 East 39 St.—Etchings, etc., by Alphonse Legros—Dec. 10-28.
 Kennedy Gallery, 613 Fifth Ave.—Old English Color Prints.
 M. Knoedler & Co., 556 Fifth Ave.—Portraits by Harrington Mann.
 Lotos Club, 110 West 57 St.—American paintings loaned by Mr. Wm. T. Evans. Admission by card.
 Macbeth Gallery, 450 Fifth Ave.—Sculptures by Chester Beach and paintings by W. B. Closson, to Dec. 14.
 Macdowell Club, 106 West 55 St.—Fifth group of paintings by Americans to Dec. 10. Sixth group opens Dec. 12.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 Montross Gallery, 550 Fifth Ave.—Paintings principally of Egypt by the late Henry Bacon, Dec. 11-31.
 Moulton & Ricketts, 537 Fifth Ave.—Mezzotint engravings in colors by Sidney E. Wilson. Etchings by modern masters.
 National Arts Club, 119 East 19 St.—Arts and Crafts exhibition to Dec. 31.
 Frank Partridge, 741 Fifth Ave.—Prince Tuang Jades.
 Plaza Hotel—Early English and French Prints—Basil Dighton & Co.
 Powell Gallery, 983 Sixth Ave.—Fifth Annual Thumb Box Exhibition and colored etchings by Clara W. Parrish and bronzes by Alfred Humphreys.
 Union League Club—American paintings, Dec. 12-14.
 Woman's Cosmopolitan Club, 142 East 33 St.—Etchings by Piranesi, to Dec. 30.

EXHIBITIONS NOW ON

For the first time in two years Helen Loomis is holding an exhibition of her popular watercolors. At an attractive little gallery at 24 West 39 St., some eighty or more of her joyous and pleasing works adorn the walls. Some were painted in the Adirondacks, others at Gloucester, and many of the most attractive in the Bronx and along Riverside Drive. Many art lovers visited the gallery during the past week, and purchased nearly all the pictures.

At the Herter Looms, 841 Madison Ave., A. G. Larned is showing, until Dec. 30, a collection of his recent dry-point etchings and pencil sketches. They are delicately colored and are among the best of this class of art expression.

Portraits by Harrington Mann.

Harrington Mann, the English portraitist, who is always a welcome visitor, is showing, in the lower gallery at Knoedler's, No. 556 Fifth Ave., ten recent portraits through Dec. 14. The art of Mr. Mann has deepened and broadened since his first visit here some five years ago, and is now that of a man who must be considered as in the first rank of modern portrait painters. His brushwork is broad and strong, his drawing virile and true, and his likenesses faithful, while, especially in his presentments of children, he works with an evident and rare sympathy with his sitters.

The best of his present showing are the presentments of two children, "Annabel" and "Lady Amy Agar," both full-length standing, the former half-life size, a bust portrait of Mrs. Ralph Feto, a half length of the Ladies Marjorie and Diana Manners (the former now Marchioness of Anglesey) and a three-quarter length standing one of Gen. Sir Ian Hamilton, the last a favorite subject with Sargent.

The portrait of the child "Annabel" is most alluring—reminiscent of both Manet and Goya in feeling and treatment. The profile half-length of the Marchioness of Anglesey is clever in the extreme—done almost in flat tints, with rarely good expression. That of Sir Ian Hamilton is, in its way, as faithful in expression and strong in presentment as Sargent's depiction of the man.

In another gallery hang a full-length Gainsborough-like standing portrait in oil, and a half-length seated portrait, also in oil, of Mrs. and Mr. John Barrymore respectively, by Miss Andree Lenique. The first is a good likeness, fresh and true in color, and fairly well drawn, but the latter is awkward in pose and weak in effect. Miss Lenique is, as a rule, a better craftsman in pastel than oil.

In the same gallery there are now two unusually good American pictures—one a coast scene and marine by the late W. T. Richards, thoroughly characteristic in subject, but deeper and richer in color than usual with this able painter, and a river view and landscape by I. A. Josephi, a rarely good work, tender and delicate in color, limpid in atmosphere and barely poetic in feeling—by far the best work that this good painter has yet shown.

Bridgman at Folsom Galleries.

A score or more of recent oils by F. A. Bridgman, the American artist long resident in Paris, and whose work was well known to art lovers of an earlier generation, are on view at the Folsom Galleries to Dec. 17. Mr. Bridgman, who is now Dean of the American artists resident in Paris, reveals in this display, more delicacy and limpidity of color and less tightness in handling of his still loved Algerian and other subtropical subjects than for some years past. He is, as ever, skillful in composition and correct in drawing, and paints as befits his subjects with the same colorful palette as of yore. To younger art lovers, who know not Bridgman, the display will be a charming novelty and to older ones it will give the pleasure of a renewal of old memories.

Perhaps the best work shown is, strangely enough, a Breton, and not an Oriental subject—reproduced in this issue of the ART NEWS, in a comparatively low key and solid and rich in color quality.

Arts and Crafts Display.

The annual exhibition of the Arts and Crafts Society is on at the National Arts Club, 119 East 19 St., through Dec. 31. The usual number of interesting hand wrought jewels, silverware, brass, pottery, basketry, china and embroideries are shown. There is also a case of antique jewelry which adds distinction to the display.

German Graphic Art Display.

An exhibition of some 330 numbers, comprising etchings, lithographs, woodcuts and original drawings, exemplifying the work of 83 of the most noted modern German artists in these lines, selected from a far larger collection brought over by Dr. Otto Michael, is now on at the Berlin Photographic Galleries, No. 305 Madison Ave., and is in every way most worthy of the attention of all lovers of graphic art.

It is a far cry from Durer, Schongauer, Aldegraver and Holbein to Liebermann, Pechstein, Kampf and Thoma, but the same influences which are revealed in the work of the far earlier men, are still evident in their latter day successors. German taste and expression—is today as alien to the Anglo-Saxon—as bizarre at times, as repellent at times, as morbid most of the time, as it was and probably ever will be. But cleverness of drawing, composition and execution—these qualities appeal, when subjects and ideas do not, and to see these one must visit the present display frequently.

All that can be done in this first brief notice of this exceptionally interesting and important art display is to call attention to it and especially to the work exemplified in it of Agnes von Bulow, Lyonel Feininger, Otto Fischer, Ena Frank, Wilhelm Gallhof, Willi Geiger, Gerhard Graf, Otto Greiner, Olaf Gulbransson, Fritz Hegenbart, Otto Illies, George Jahn, Otto Kampf, Fritz Lederer, Max Liebermann, Hans Meid, Morigelzer, Max Pechstein, Martin Philipp, Emil Pretorius, Hans Thoma, Josef Uhl and Walter Geising.

Early Italian Engravings.

In the well lit and dainty little gallery of R. Ederheimer, 366 Fifth Ave., which he well calls a "Print Cabinet," there are now on exhibition to Jan. 1, 107 prints, many of them in rare states, by the early Italian engravers. The men represented are the early Italian masters of the burin, from Maso da Finiguerra to Mare-Antonio Raimondi, with special emphasis on the work of Andrea Mantegna. The display reflects the greatest credit on Mr. Ederheimer, and the beautifully illustrated and well compiled catalog of the exhibition—the most complete and satisfactory of its kind ever held in New York, should and doubtless will be found in the library of every collector and lover of black and white.

In a thoughtful and well-written introduction to the catalog, Mr. Ederheimer acknowledges his indebtedness for the display to the owner of the majority of the prints, Mr. Junius S. Morgan, and then proceeds to give a historical resumé of early Italian engravers, from the wonderfully delicate work shown in the Nielli, the work of the early Florentine engravers, the prints attributed to Baledini and his school, the Tarocchi cards (a complete set of which is shown) to Raimondi and the great Mantegna. From thence he takes the reader through the work of the followers of Mantegna, especially Andrea and da Brescia, to the Venetian da Barbari, and the later and remarkable Campagnola, the catalog, concluding with a notice and characteristic illustration of a print by Jacopo Francia. It is impossible to discuss in any detail this important exhibition in this first brief review.

Piranesi Etchings Shown.

The series of sixteen etchings, "The Prisons," by Giovanni Battista Piranesi, executed when he was only twenty-two, is shown for the first time in this country, at the Women's Cosmopolitan Club, 142 East 33 St., until Dec. 30. They represent the interiors of enormous old structures, presented in a typically fantastic and imaginative manner. The unusual construction and nature of the "Prisons" as presented by Piranesi give them a place among the world's greatest etchings. The Club is indebted for the exhibition to the courtesy of Keppel & Co.

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EXHIBITION CALENDAR FOR ARTISTS.

CONNECTICUT ACADEMY FINE ARTS , Wadsworth Athenaeum, Hartford, Conn.		
Third Annual Exhibition of Oils and Sculpture.		
Exhibits received at Athenaeum.....	Jan. 7	
Opening of exhibition.....	Jan. 12	
Closing of exhibition.....	Jan. 26	
CORCORAN GALLERY OF ART , Washington, D. C.		
Fourth Biennial Exhibition of Contemporary American Paintings.		
Press View—Varnishing—Reception.....	Dec. 16	
Opening of exhibition.....	Dec. 17	
Closing of exhibition.....	Jan. 26	
BALTIMORE WATER COLOR CLUB , Peabody Institute, Baltimore, Md.		
Seventeenth Annual Exhibition.		
Exhibits received at Peabody Institute.....	Jan. 2	
Opening of exhibition.....	Jan. 8	
Closing of exhibition.....	Jan. 29	
NATIONAL ACADEMY OF DESIGN , 215 West 57 St.		
Winter Exhibition.		
Opening of exhibition.....	Dec. 13	
Closing of Exhibition.....	Jan. 12	
PENNA ACADEMY OF FINE ARTS , Philadelphia, Pa.		
One Hundred and Eighth Annual Exhibition.		
Entry cards received to.....	Jan. 6	

WITH THE ARTISTS

Robert Vonnoh, who recently returned from a prolonged sojourn in his summer home at Grez-Sur-Loing, France, has taken a studio in the new Chesterwood Studio building, 12 West 8 St., which was designed and built by Daniel Chester French, who occupies the whole first floor with an unusually spacious studio. Mr. Vonnoh brought back a group of landscapes and figure pictures, which quite surpass his previous good work. High keyed and joyous for the most part, they are most attractive. There is also a portrait of the late William A. Walker, a well known engraver, which does the artist much credit, and which is sure to be appreciated when he exhibits it this Winter. He is about to begin a portrait of Mr. Charles Francis Adams for the Boston Historical Society.

The first art event of the season at the Lotos Club is to be an exhibition of American Paintings from the collection of Mr. William T. Evans, which opens to-night with a reception and will continue until Thursday next.

The Union League Club's first art exhibition of the season will be held next week, Dec. 12-14. The display promises to be an unusually interesting one. An important Sargent "Carrara Marble Quarries," owned by Mr. T. M. Dick and shown at the last Royal Academy, will have the place of honor.

COMING PORTRAIT EXHIBIT.

The second annual exhibition of the Society of American Portrait Painters, at Knoedler's next month, promises to be one of the most important art events of the season. Each of the thirty members is holding his or her best work for the display. Only one example of each member will be admitted, in order that the works may be hung to better advantage. It is the ambition of the Society to make the display both select and dignified.

ALMA-TADEMA HOME UNSOLD.

The London home of the late Sir L. Alma-Tadema, in St. John's Wood, which has been described as the most beautiful house in London, was put up at auction Dec. 5. The opening bid was \$100,000, and nothing higher than \$150,000 being forthcoming, the property was withdrawn.

CASE OF EVANS VS. CLAUSEN.

Supreme Court Justice Page signed an order Thursday directing the Commissioner of Jurors to provide a special panel for the second trial, to take place next week, of Mr. W. T. Evans's suit against Mr. W. Clausen. The first trial in 1910, resulted in a disagreement. It was desired that a specially intelligent jury be secured.

SALMAGUNDIANS DINE.

At the Salmagundi Club's annual costume dinner at the club house last week, the guest of honor was J. Sanford Saltus.

W. J. Beaufort, as Napoleon, won the first club prize, and G. H. Frommann, as a San Eld Fondse Indian, won the first guest's prize.

Among those present were C. Wiggins personating Gov. Wilson; Mr. Saltus, King Lear; C. B. Currier, a cowpuncher; W. G. Smith, a German army officer; F. J. Waugh, an Indian; W. H. Shelton, civil war veteran; G. G. Southwick, a Jap; H. B. Snell, Sir



SAINT PETER



SAINT PAUL

By Rubens.

Recently imported by Mr. H. Van Slochem.

Walter Raleigh; J. S. Williams, a cave man; W. J. Aylward, Jack Tar, 1812; H. R. Rittenberg, chicken thief; C. L. Barston, a Turk; F. T. Hutchins, a monk; W. G. Beatty, a Chinese; W. M. Sawyer, Red Cross nurse; C. F. W. Dillaway, college professor; D. R. Jauley, Scotch Highlander; B. Niemeyer, German philosopher; V. D. Brenner, Othello; B. Belden, Robin Hood, and S. Halpert, court jester.

SCANDINAVIAN ART SHOW.

The exhibition of modern Scandinavian paintings held under the auspices of the American-Scandinavian Society will open with a reception and private view Monday evening next, at the American Art Galleries, 6 East 23 St., where it will remain through Christmas Day.

WINTER ACADEMY SHOW.

The "Winter" exhibition of the National Academy of Design will open with a reception and private view Friday next at the Fine Arts Galleries, 215 West 57 St., to continue through Jan. 12.

RUBENS' STS. PETER AND PAUL.

At the gallery of Mr. H. van Slochem, No. 477 Fifth Ave., there have lately been received two remarkable panel pictures by Rubens, life-size, standing, full-length presentations of Saints Peter and Paul, which formerly hung in the Church of the Capucines in Antwerp, and now come from the Museum of Ghent, Belgium.

These remarkable pictures, which would most appropriately hang in the Metropolitan or some other leading American Art Museum, have astounding virility, even for Rubens, and are veritable tours de force. Even to the worldly minded, Rubens' conception of the two great Apostles must convey a most satisfactory and convincing idea of their personality. Both Saints look straight from out the canvas, their strong lineaments and dignified lofty expression, comporting well with their erect carriage, and robust figures. Saint Peter is depicted as a gray bearded and moustached man of sixty-five, with piercing eyes holding up his symbolical key, while Saint Paul, who is portrayed, as a younger man, say about forty-five, with flowing brown locks and a rich beard and moustache, leans slightly upon his staff. Both Saints are clad in the loose coarse pilgrim's robes of the period. The two pictures, with

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YERKES GALLERY RAZED.

The art gallery of the late Charles T. Yerkes at Fifth avenue and Sixty-eighth street is to be demolished.

The gallery was bought by Mr. Thomas F. Ryan in 1910 from Mr. Dowling, who still owns the Yerkes residence.

Mr. Ryan's house at 858 Fifth avenue touches the art gallery on its southern side. One of the decorations of the garden to take the gallery's place is to be the famous white marble staircase which stands at the entrance to the picture gallery. The thirty-two marble columns are to be used by Mr. Ryan for the ornamentation of his garden.

Miss Lydia Moser, daughter of James Henry Moser, was married to Mr. Elmer V. Briggs in Washington, D. C., Nov. 26.

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THE CROWDING SEASON.

Good evidence that the art season, which has lagged of late, is now fairly under way, is afforded by the fact that the ART NEWS, a most trustworthy barometer of art trade and life, is obliged to leave out from its columns this week, an unusual amount of both new and advertising matter, while both kinds of matter continue to crowd in upon us to an extent, difficult to handle.

We had wished to discuss editorially this week the question of art appraisals, brought to the fore by the surprising victory of a Mrs. Roskilley over a Fire Insurance Co. through which she recovered \$14,000, sued for, for some claimed Old Masters destroyed by fire, etc., and to publish reproductions of several important pictures, recently acquired by American collectors.

But these other interesting matter and pictures must wait over, and meanwhile we trust that our readers will find the feast of art topics we place before them today sufficiently appetizing and abundant.

EXP. SCULPTURE DIRECTOR.

Although it is currently reported that Karl Bitter has been selected as Director of Sculpture at the coming Panama-Pacific Exposition at San Francisco, and it is said that he is now in that city looking over the ground, it would appear that the matter is not as yet settled, and that Mr. Bitter has not decided finally to accept the post.

THE LUXEMBOURG TO MOVE.

(Special correspondence of the Art News.)

Paris, Nov. 25.—Satisfaction is expressed in art circles here over the Government's decision to remove, at a cost of \$400,000, the Luxembourg Museum from its present location to larger quarters in the old Seminary of St. Sulpice, nearby.

The building which has been selected by the Government for the purpose, the alterations of which are nearly completed, will provide three times the space for pictures that exists at present and five times the room now available for sculpture. It will also have several galleries for engravings, which hitherto have been altogether crowded out. The larger space will also make possible the rearrangement of the art treasures to better advantage.

FRICK HAS TWO VERONESES.

A Paris art dealer recently arrived here, brought with him two copies by Boucher from the well-known large pictures by Veronese, "Between Vice and Virtue," and "Wisdom with Hercules," now owned by Mr. Henry C. Frick, and which were shown at Knoedler's Gallery here, two years ago, and reproduced at the time in the ART NEWS. The copies were made by Boucher for a Portuguese nobleman early in the 18th century, and when the pictures were owned by the Duke of Orleans. This is the first announcement that has been made of Mr. Frick's having secured these paintings.

MORGAN FURNITURE HERE.

Another consignment of the art treasures removed from Mr. J. Pierpont Morgan's London house arrived on the Celtic, Saturday last. The present shipment numbered eighteen cases, containing eighteenth century French furniture made by the most celebrated craftsmen of that period. The cases were taken to the Metropolitan Museum, and will be stored with the other unpacked Morgan art on the third floor.

JANUARY ART AUCTIONS.

The sales season of the American Art Association will open January 6 next with the dispersal of an important collection of rare historical china formed by the late Mrs. Clarrisa W. Samson, an acknowledged authority on old English china, of West Medford, Mass. The sales will be held at the American Art Galleries on Jan. 6 and following days. The collection includes fine old Staffordshire, Leeds, Wedgwood and other old china, old pewter, etc.

This sale will be followed by one of paintings, pastels, aquarelles by the modern French Impressionists, collected by the late Tadamas Hayashi of Tokio and Commissioner General of Japan to the Paris Exposition of 1900. The collection will be sold by order of Mme. Sato-Ko Hayashi, Jan. 8 and 9.

On the evening of Jan. 20-23, inclusive, the association will sell in the Plaza ballroom the collection of modern foreign and American oils now in the New York City residence of Mr. Emerson McMillin, and formed by that gentleman. The collection includes portraits, landscapes, etc., by the masters of the French, American, early English and Continental schools and important examples by "The Men of 1830," including Corot's "Orpheus and Eurydice" and Millet's "Surprised Bather."

The American School, of which Mr. McMillin is an ardent lover and patron, includes 19 examples of George Inness, 12 of A. H. Wyant, 8 of Robert C. Minor and 4 of Homer Martin.

Later on in Feb. will come the sales of the M. C. D. Borden and other valuable collections.

FISCHER GALLERY CATALOG.

From the galleries of Mr. V. G. Fischer, No. 467 Fifth Ave., there comes a most dainty and artistic catalog, of some sixty-eight of the rare and choice old masters, exemplifying the early Italian, Spanish, German, Flemish, Dutch and French schools, which Mr. Fischer has imported since his comparatively recent transfer of his galleries from Washington to the Metropolis.

The little volume, which in typography, arrangement and the richness and beauty of the half tones, illustrating the most notable pictures in the remarkable collection, is worthy of all praise and should find a place in every picture collector's library. It has a brief and feeling preface, signed by Mr. Fischer himself, which whets the appetite for the following pages. Among the illustrations are those of the beautiful Rubens, the "Holy Family" from the collection of the Duke of Sutherland, in some ways the finest example of this master yet brought to America, of Tintoretto's portrait of Benvenuto Cellini, of Giampetrino's alluring portrait of a patrician young woman, of the charming portrait by Bronzino of a young lady from Sciera Palace in Rome, of the splendid and dignified portrait of Nicholas Triest, by Van Dyck, from the collection of Lord Carlisle, the admirable example of Terburg, L. Cranach's "Portrait of a Man in Fur Coat," and the typical charming portraits respectively by Vigee le Brun of Mlle. De Fries as Sappho, and of the Duchess de la Vrilliere by Drouais.

A most interesting feature of this catalog are the letters and attestations by the noted European "experts," Drs. Bode, Friedlander and de Groot, and Mr. Berenson, on and of the majority of the pictures. Mr. Fischer is to be congratulated on this work, which is more than a catalog in its educational and artistic quality and contents.

Beach's Sculptures at Macbeth's.

Representative sculptures, executed in Rome during the past two years by Chester Beach, are shown in the upper Macbeth Galleries, 450 Fifth Ave., until Dec. 16. The artist has suggested beauty in nearly every work, which also reveal deep and serious thought. The influence of Rodin is clearly felt in his work, for in the same manner as the great Frenchman, he seeks to express first and last the idea. When this is accomplished he ceases to work on any piece. Of the thirty-six works shown, those which most strongly appeal are, "Sacred Fire," a graceful spirituelle female figure; "The Cloud," "Life's Vortex," "Beyond" and "Vestal Virgin." His heads of children are delightful and there is a small group work "The New Born" which is alone worth a visit to the gallery.

In one of the lower galleries there are a number of paintings by William B. Closson of Boston, which express individuality and have for the most part charming delicate color, and rare refinement. Mr. Closson, who has a clientele of admirers of his always good art, has evidently been a student of Monticelli of late.

Watercolors at Carroll Gallery.

At the new Carroll Gallery, 64 West 38 St., Emeline Abbey Dunn is showing thirty-five oils and watercolors, illustrating Mediterranean scenes and American subjects. It is an interesting exhibition, well hung and well lit, in an artistic simple and pleasing gallery. The artist has caught the atmosphere and spirit of her subjects which she handles with knowledge and sympathy. "August Moonlight," an oil, is a good marine, painted with much feeling. "The Moor, Nantucket," has good color, is in a high key. "Nantucket Sunrise," is a charming presentment of an old and picturesque mill. "The Harbor at Malta," "The Temple of Nike," "Boats on the Nile," "A Street in Algiers," "The Tomb of Rachel," "Maltese Farms," and a host of other watercolors bear record of sincere purpose and close study. Miss Dunn should study drawing of the figure more before putting figures in her landscapes.

The new gallery offers to American artists a good place in an accessible locality for the display and sale of their works at a small commission. Mrs. E. H. Harriman purchased two of Miss Dunn's watercolors "Boats on the Nile" and "Primitive Irrigation" from the display this week.

French Museum to Open.

The new gallery of the Museum of French Art in the United States, in the Carlton Chambers on Madison Ave., it is hoped by its founders and promoters, will be opened tomorrow, Sunday afternoon, with the delivery of the first lecture of a series, by M. Hourticq, the French art writer and Paris Inspector of Fine Arts, whose subject will be "Art and Society in France in the 18th Century." The affair is to be a fashionable one, and the French Ambassador at Washington has been invited. As already exclusively announced in the ART NEWS, a collection of paintings by Albert Besnard, after being shown at the new Boston Museum, will come to the gallery here through arrangement with the Museum, a little later on. The French government has recently presented to the Museum a set of 30 contemporary French engravings, from well-known pictures, and the N. Y. Times last Sunday devoted a page to a description, with illustrations, of these engravings, which, while interesting, are no novelty, as all are extremely well-known and are equalled or surpassed by those in several private collections of the kind in this country.

Fifth McDowell Group.

The works of nine exhibitors, now on view at the MacDowell Club through Dec. 10, are most varied in character. There is, however, complete harmony, and the display is an interesting one. Charles P. Gruppe's group of five landscapes and four small sketches occupy the southwest corner of the gallery and is a cheerful addition to the exhibition. Susan Ricker Knox has seven examples, chiefly portraits of children, which she has rendered with rare sympathy and knowledge. Ernest Ipsen shows three portraits and two landscapes. His presentment of "Captain Christopher" is his most striking work. It is well modeled and is interesting in color and composition. His "Round Hills Beach" should not be overlooked.

Of the five canvases shown by Alon Bement, one only makes an artistic appeal, namely, "The Runaway," whose tapestry effect is agreeable, and whose color is good. The majority of his canvases seem rather lifeless. Leonard M. Davis sends six canvases, three of which are Alaskan scenes, all lacking in movement. "Alaskan River" looks like molten glass, suddenly become hard.

On the opposite wall is a group by Edward Dufner, some examples of his earlier work, but they may easily be numbered among his best canvases. His "Portrait of Miss Lockhart" and "Calm Evening" make strong appeal. Frank Fairbanks has some good interior subjects. John M. Jehu shows six sculptures, well worthy of close inspection. C. P. Townsley has ten canvases, of which a group of still lifes and "The Red Farm House" should not be missed.

BOOK REVIEWS.

"Greek Refinements," by William Henry Goodyear, M.A. The Yale University Press, New Haven. The Oxford University Press, London. \$10.00 net.

This original volume, the only extant work on Greek Refinements, the result of some thirty-five years of careful study and research on the part of Professor Goodyear, who as Curator of Fine Arts of the Brooklyn Institute, and member of the Royal Academies of Venice, Rome and Milan, is eminently qualified for the authorship of such a work.

To archeologists and architects the book is invaluable, but it is far from being a dry, technical treatise, as all references to technicalities are in an appendix. The necessarily dry parts are thus omitted for the reader who reads for his own pleasure and profit.

There are 120 illustrations, with 38 full page plates, besides many diagrams explanatory of the curvatures of ancient buildings, and the volume is bound in handsome English duck. The edition is limited.

TAPESTRIES—Their Origin, History and Renaissance, by George Leland Hunter. Square 8vo. cloth, \$5.00, net. The John Lane Co., 116 W. 32 St., New York.

This beautifully printed and richly illustrated volume appears at a psychological time, when the study and collecting of tapestries has become more than a "fad." The interest in the history and manufacture of these old and modern weaves is widespread among art lovers, and Mr. Hunter's unusually able and well-written story of the origin and history of tapestries, to which is added a description of their technique and texture, the Renaissance in tapestries, and a chapter on the care of tapestries, which last is both useful and valuable, is a contribution to modern art books most welcome in every way. The illustrations are well chosen and beautifully done. A work that should be in every art library, and boudoir as well.

LONDON LETTER.

London, Nov. 27, 1912.

The works of the late Sir L. Alma Tadema are to form the winter exhibition at Burlington House, and the Council of the Royal Academy are now inviting communications from owners willing to lend canvases by the artist. There is every prospect that the show will be a large and representative one.

The purchase by Sir William Lever of Stafford House, the magnificent town residence of the Duke of Sutherland, has caused considerable interest, especially as it has been officially announced that it is the intention of the purchaser to devote the famous house to some public or national purpose. If, as has been rumored, the palace (for it is little less) is to become the home of a historical collection of English furniture, it will indeed be a welcome addition to the treasure-houses of London. It is not improbable, however, that it may be devoted to a chronological exhibition of British watercolors, of which Sir William possesses a large and interesting collection. It will be remembered that some years ago he bought the entire collection of the late James Orrock and that some fine Turners have come into his ownership. The ceilings at Stafford House are particularly interesting. The picture gallery has one painted by Guercino, and the ante-room another, painted by Veronese. The Duke's pictures will, of course, remain in the possession of the family. Among them are a number of brilliant Romneys, some charming Reynolds' and several examples of Van Dyck, Gainsborough and Lawrence. The Italian masters are also well represented.

To Sir Hubert von Herkomer has been entrusted the work of painting the portrait of Lord Morley, as Chancellor of the University of Manchester, for presentation by Convocation and other members of the University.

There are both atmosphere and temperament in the studies of the River Thames by Samuel Teed, now shown at the Paterson Gallery in Bond St. It is no exaggeration to assert that not even Whistler himself has been able to extract more beauty from the greys and greens of our river wharves, shipping and riverside buildings, or to indicate with greater clarity the atmospheric conditions under which these are seen. It is no easy matter to do justice to the mystery that clothes our riverside and changes with the seasons and the hours, but Mr. Teed has penetrated to its heart as far as it is humanly possible, and the result is some artistic gems which it is good to see.

L. G. S.

An exhibition was opened Nov. 29 by the Fine Art Society, of etchings and lithographs, by Joseph Pennell. The feature of the show and which is attracting the greatest attention are the Panama Canal series. A number of sales were made during the day, among them being several etchings bought for the Johannesburg Art Gallery, where, in the permanent collection, Whistler and Sargent are already represented.

CANADIAN ACADEMY OPENS.

The thirty-fourth annual exhibition of the Royal Canadian Academy was formally opened Nov. 27 in Victoria Memorial Museum in Ottawa by the Duke of Connaught.

Mr. William Brynner, president of the Academy, made a short address regarding the Academy, its existence and what it is doing. He emphasized the need of a new building to house the national collection and provide a place for its exhibitions.

One of the interesting features of the exhibition is a group of four canvases by Princess Patricia. Two "Indian Houses and Totem Pole, Alert Bay," and "Morning at Lake Louise," are the result of her

recent travels through the Northwest. Her other works are "A Stockholm Sunset" and "Ottawa from Government House." They are all pleasing in color, well drawn, full of atmospheric feeling and shows the artist's aptitude for catching minute details.

The display comprises landscapes and portraits, many of which have been seen in exhibitions in Montreal and Toronto. The artists represented are chiefly from Quebec, Montreal, Toronto, England, with a few Americans.

CHINA'S ART TREASURES.

The London Daily Express in a recent issue said that negotiations are now in progress for the most sensational art sale ever known for the dispersal at auction of the wonderful treasures of the imperial palaces of China. The collection, which includes the finest specimens of every form of Chinese porcelains and ceramics, is unique and its value is so enormous that it can only be described as fabulous.

The Chinese palaces were vast storehouses of art treasures. The late Dowager Empress was an assiduous collector and used to receive on her birthday anniversary quantities of bronzes, black pearls and gold ornaments of rare workmanship from some of her subjects who wished to curry favor with her.

WHO WILL SUCCEED TRASK?

The question of a successor to Mr. Trask as Director of the Penna. Academy is still in abeyance. Mr. William Henry Fox continues to be favorably spoken of for the post.

John E. D. Trask came to The Penna. Academy in the capacity of Assistant Manager in 1896, and in 1905 was promoted to the offices of Secretary and Manager. In the discharge of his duties, it is said, he has been guided by the best interests of the institution, has seen the possibilities of the growth of its usefulness and has promoted the increasing and enriching of the permanent collections.

Mr. Wm. Henry Fox, whom rumor has chosen as Mr. Trask's probable successor, is well known, having passed most of his life here. He was born here in 1858, admitted to the bar in 1883 and practiced law in the office of Daniel M. Fox Sons until he was made director of the John Herron Art Institute at Indianapolis in 1905. While resident here he was a popular member of the Browning Society and the Art Club, took an active part in amateur theatricals and wrote some literary, art, and theatrical criticisms for several of the leading dailies.

ART JOURNALISTIC CHANGES.

Mr. David Lloyd has resigned as art critic of the New York Evening Post, and has been succeeded by Mr. Forbes Watson.

Mr. Jefferson Jones has resigned as editor of the International Studio. No successor has been as yet appointed.

Miss Jean Raphael Scott has succeeded Mr. Guy Pene Du Bois as art critic of the N. Y. American. Mr. Du Bois has become associated with Arts and Decoration.

Mr. Boswell has succeeded Mr. John Harrington as assistant art critic and reporter to the erudite and profound Mr. Gustave Kobbe, on the N. Y. Herald. Mr. Harrington, who was made editor of the Sunday magazine section of the Herald, on Mr. Bennet's recent visit here, has left that post, and is engaged in work of another character on the Herald.

Mr. F. K. M. Rehn, Jr., son of the well-known artist, has succeeded Mr. J. Edgar Chamberlin as art critic of the Evening Mail and Express.

Mr. Gustave Kobbe, art critic of the N. Y. Herald, has ceased to copyright his column of art advertising puffs in the Sunday Herald. Why?

PARIS LETTER.

November 27, 1912.

The "International Art Union" exhibition at the Galerie Roger Lévesque, Faubourg St. Honoré, is composed of the works of a feminine "group," which American women artists dominate. The exhibition is not without interest, but I think the selection should have been more severe. Only a few really distinguished artists are represented. Many miniatures, etchings and sculptures should have been eliminated. I wonder why Miss Mary Cassatt is not among the exhibitors, as she is the best American woman artist here. I note the usual feminine defect; the faculty of assimilation is widespread; and all the artists copy more or less, Richard Miller or Charles Guérin.

Mme. de Bosznaska exhibits a thoughtful portrait of Gabrielle Réval. Mme. Muter reminds one too much of Van Gogh. Mmes. Elisabeth Nourse, Annie Ayrton, Elisabeth Boyd and Bessie Davidson are as evidently pupils of Renardot as Mabel Harrison must be one of Guérin. Mmes. Galtier-Boissière, Florence Esté and Van Parys are virtuosos.

Mlle. de Felice exhibits charming leathers and woods, and Mlle. Janes Poupelet's work in carved wood can be compared to that of the Japanese. She carves as lifelike animals.

The small artistic group called "L'Effort," which holds an exhibition at the Galerie Moleux, Boulevard Maiesherbes, must be congratulated for having eliminated all "non-valeurs." They are all young artists working and searching for art's sake, and some have been successful. Louis Barillet exhibits some very agreeable Florentine compositions. Maurice Mathurin, who is a gifted portraitist, gives some refined landscapes. His greys are delightful, and his "Chateau de Luynes" fascinating. André Strauss in his seascapes shrinks from all easy effects. His views of Yport are harmonies, and another of his pieces is worthy of Whistler. M. Eiffel's flowers are of a remarkable smartness. As to André Fraye, I prefer his watercolors to his seascapes, which are a bit stiff and plastery. M. Jacquemot's landscapes, a little too sweet and M. M. Brossard, Canniconi, Roberty, Lefort, Tastemain and Perrin's works are all worth showing. The drawings of the last reminds one of Maxime Dethomas' work, although they have less strength.

Paul de Castro exhibits at Chaîne and Simonson's, 19 Rue Caumartin. His work is clearer and more animated than before and he now paints airy parks, vivid waters and other open air scenes. His harmonies are tender in his views of La Rochelle: and naturally darker in his London glimpses among the smoke and mist of the Thames's docks. In Versailles M. de Castro evidently loved most the architecture, and in his works he gives life to these solemn piles of old. This young painter is not merely a landscapist. He likes to depict the life of a crowd and the motions of the mob; to render the silhouette of a passer-by; and he analyses soberly the mass of a bridge at La Rochelle, the physiognomy of an old wall, gilded by a fair light caressing the dusty stones. The drawing is supple and firm, the effect well chosen and the emotion true.

In a room nearby, one finds, with real pleasure, the pictures of Miss Hilda Rix, a new comer. Her Arabian sketches are swift and intelligent. She knows how to give life to faces and to fold the "burnous." Her mob is "expressive," and the characters vigorously rendered. She is picturesque and her first appearance is full of promises.

R. R. M. SEE.

MRS. ROSKILLEY WINS SUIT.

Mrs. Ellen Roskilley's suit against the American Insurance Company of New York, to recover the claimed value of some pictures destroyed by fire, in a jury verdict in her favor of \$13,600, and interest from May, 1911, amounting to more than \$800, the full amount for which she sued.

The insurance company attempted to prove that the paintings which Mrs. Roskilley said had been destroyed were not genuine works of the artists whose names they bore and submitted Mrs. Roskilley to a severe examination as to the means by which she came into possession of them. Miss Barnes, secretary to the late John La Farge, testified that the pictures claimed to be Old Masters, were not, worth over \$600 in all.

THE DALY SALE.

Theatrical portraits and photographs which for many years hung in the foyer and in the stairway walls of Daly's Theatre were sold at the Anderson Galleries, Nov. 27, for a total of only \$2,507. Mr. George D. Smith was the largest purchaser. He paid \$1,000 for a portrait of David Garrick attributed to Reynolds, \$115 for "Peg Woffington" by Jackson, \$45 for a portrait of Susanna Maria Abber by Hudson and \$140 for "George Frederick Cooke and Richard III" by J. R. Lambdin after Thomas Sully.

LEHNE ART SOLD.

Part I of the Lehne Art Collection, comprising furniture, old china, etc., was sold at the Anderson Galleries, Dec. 2, 3, 4 and 5. At Monday's sessions two Chippendale mahogany chairs went to Mr. G. S. Palmer for \$500. Cooper & Griffith paid \$300 for a Sheraton mahogany sideboard handsomely carved. Mr. Robert Hoe secured an original mahogany highboy for \$230. A Sheraton mahogany desk, with bookcase, went to Mr. H. W. Ewald for \$325.

At Tuesday's sessions a Meissen covered tureen decorated with miniature landscapes went to Cooper & Griffith for \$100. Mr. D. Duffie paid \$355 for a fine mahogany sideboard and Mrs. H. Esberg secured Sheraton high post bedstead for \$130.

The sale of the Lehne collection of prints, containing many rare and quaint items, began at the evening session. "The Juke's View" brought the highest figure, \$475. It was a view of New York from Hobuck's Ferry House, New Jersey. It was printed in colors and is one of the rarest of the early views of New York, dated 1800. Another New York print, one of Wall's views of the city from the Brooklyn Heights, sold for \$125.

The afternoon session of the sale on Wednesday, netted \$4,374.50 for china and furniture, and the prints brought \$3,634.25 at the evening session. The highest figure of the afternoon sale was \$450.00, paid for an old Copeland, 18-piece dessert set. Other prices were low. At evening a rare old print, painted and engraved by W. J. Bennett, of the N. Y. Quarantine, S. I., brought \$275. The total of Thursday's sale, and the grand total of the entire sale will be given next week.

RECENT FOREIGN AUCTIONS.

A special cable to the "Herald" from Paris gives the total of a three days' sale of the La Ferrière art collection this week in that city as \$142,770. Of four Gobelin tapestries scenes from "Daphnis and Chloe," by Audran after Jeauret, Mr. Lowenfeld secured the "Songe de Lamont" for \$15,620, M. Guerault, the "Noces" for \$13,750 and the same buyer and M. Hamburger two smaller pieces, for \$8,910 and \$7,162, respectively. A sofa and 12 arm-chairs in Aubusson went for \$750 and four chairs in Aubusson for \$5,060. The feature of the sale were the four Gobelin tapestries, noted above.

A special cable to the "Sun" from London says that remarkably good prices were obtained at a Christie sale Dec. 8 for a collection of old English silver plate and old Irish silver. A total of \$12,990 was realized. Among the best prices was \$83.25 an oz. for a Charles I plain goblet of 1639, which weighed 8 oz. 10 pwts. and \$520 for a 1735 oblong silver gilt ink stand.

Mr. Howard Crosby Butler will give an illustrated talk on his recent excavation at Sardes, Greece, in the lecture hall of the Metropolitan Museum on Wednesday next at 4 p. m. The public will admitted without tickets.

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**WITH THE DEALERS.**Messrs. Otto Bohler and Fritz Stein-
meyer arrived on the Kronprinzessin
Cecilie on Wednesday. They spent
part of last Summer in Buenos Aires.Mr. Charles Brunner who spent part
of last Summer in South America has
recently returned to his Paris galleries.Count Aviglio Trotti, the Paris art
dealer of the Place Vendome, arrived
on the Kaiserin Augusta Victoria on
Tuesday, and is at the Plaza Hotel for
the season.Mr. I. Simmons of Lewis and Sim-
mons, deferred his sailing for London,
which was announced last week, as hav-
ing occurred on Nov. 25, and will now
sail on the Mauretania's next voyage
outward Dec. 17. He will return after
the holidays, and during his absence the
galleries at 581 Fifth Ave. will be in
charge of Mr. Michael Nathan, ex-chief
of the Fine Arts Division in the New
York Custom House.Mr. F. J. Larkin, son of T. J. Larkin,
the London dealer in Chinese porce-
lains and who is well-known to Amer-
ican collectors, has taken the beautiful,
well lit and spacious new gallery on
the top floor of the C. J. Charles Build-
ing, 718 Fifth Ave. The walls of the
galleries have been hung with rare and
fine old tapestries and the art objects
which Mr. Larkin is showing have
been tastefully arranged to good ad-
vantage.Among the more notable objects
shown are a beautiful and rare collec-
tion of nine Chinese porcelains—
Lang-yao reds and another equally im-
portant set of Lang-yao greens. There
is also a remarkable group of three
Chinese Yung-Ching vases, which come
from an Imperial Temple. Only three
more vases of the same ware are known
to exist. Two are in Mr. Henry Wal-
ter's Baltimore collection and the third
is in the Salting collection, London. The
vases are rarely beautiful in color and
of odd design. Other choice objects
are Chinese bronzes, potteries, Persian
potteries and two large vases measuring
sixty-six inches high including stand.
Lovers of Chinese porcelains, etc.,
should visit this gallery.In the window of the Scott &
Fowles Gallery, No. 590 Fifth Ave.,
there is now a superior example of that
sterling old Dutch artist, Thomas De
Keyser, a half length presentment of
Frau Gertrude von Limborch, from the
Carcano sale in Paris of last Spring.
The portrait is a most truthful and life-
like portrayal of a good-natured, mid-
dle-aged Dutch woman, who placidly
gazes out, with no apparent surprise,
upon the hurrying throng in the fash-
ionable street of this modern Babylon.
The companion portrait, that of the
lady's husband, Herr Francis von Lim-
borch, was shown at the Summer exhi-
bition of old masters in the Frederick
Muller Gallery at Amsterdam last Sum-
mer and was reproduced in the August
issue of the ART NEWS.At the Ehrich Galleries, No. 463
Fifth Ave., there is now, among other
well chosen and typical examples of the
early Flemish, Dutch, Spanish and Ital-
ian schools, a most attractive, full
length standing presentment of Lav-
inia, the daughter of Titian, when aged
seven, by Paris Bordone. Not only is
the canvas in every way typical of the
painter, but it has an allure in the
sweet, childish expression and the beau-
tiful rendering of the quaint rich wine-
red brocaded velvet long gown. Nomore charming child's portrait by an
early master has been shown in New
York galleries in many a day.Mr. Kraemer has recently returned
from Paris and opened galleries at 16
West 55 St., where he is showing a col-
lection of early English and French
paintings.The Arlington Galleries for many
years in Brooklyn have removed to 274
Madison Ave., New York. The rear
gallery is finely lit with top light, and
is well hung with choice oils and water-
colors by the leading American and
foreign artists.At the Anderson Galleries, Madison
Ave. and 40 St., there is now on exhi-
bition the noted collection of mats, rugs
and carpets of great variety and beauty,
formed by Mr. W. D. Ellwanger, of
Rochester, N. Y., and which will be
sold at auction on Friday afternoon and
evening next, Dec. 13.There will be on exhibition next week
in the same galleries, the portraits, fig-
ure works and landscapes, together
with a number of sketches, from the
studio of the late Frank Fowler, the
well-known and lamented American
artist, and executed by him during his
latter years. These will be sold by auc-
tion in the galleries on Monday even-
ing Dec. 16. Notice will be made next
week.A few important points of the Ellwanger
sale may be emphasized. First, every
rug in this Collection is the property of
Mr. Ellwanger; second, he has revised the
catalog descriptions himself and believes
them to be accurate; third, he gives his per-
sonal guarantee that every rug is a genuine
and worthy piece; that not a single rug has
been "doctored," "treated," or "washed with
chemicals," and that all the rugs are free
from aniline dyes. The sale, therefore, will
command the confidence of the most dis-
criminating collectors, and will be one of the
most interesting and important ever held
in New York.**MONTREAL.**Invitations have been issued for the
opening of the new art museum on
Sherbrooke St., Monday evening next
at 9. These were unexpected, as it was
not thought that the building would be
completed for opening at this time.
Many distinguished guests are ex-
pected from out of town.**MORE KIND WORDS.**The AMERICAN ART NEWS, published
weekly, gives news of all exhibitions and
sales, with a wealth of art news relating
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November issue Macbeth Gallery Art
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CHICAGO.

The center of art interest here is the Art Institute, for from it flows a stream that propagates the well-defined plant of culture which Chicago so greatly needs for its further development. The present exhibition of American Oils and sculptures has been already reviewed in the ART NEWS. On Dec. 11 two important exhibitions will open. One, in the Society of Western Artists' Annual Show, will show advance observable each year. The standard is a high one and fewer pictures will be on view. The other exhibition will be that of the works of John Lavery, shown at the Carnegie Institute, Pittsburgh, last Spring. These two exhibitions, with that of the Art Students' League, will run from Dec. 11 to 29, inclusive.

Incidentally, the League recently held its annual and gave a good burlesque on "Kismet." The Chicago Alumni Association gave a large reception Nov. 21, in the galleries of the present exhibition, and some forty of the earlier students who have attained distinction were represented in the exhibit. Laurence Binyon lectured Nov. 27 on "The Renaissance: and a parallel from Japan."

With the Artists.

Walter Russell, who is established in the Blackstone, has been the recipient of congratulations on the fine portrait of Miss Margaret Revell, daughter of Mr. Alexander Revell, whose recent marriage was a society event. Mr. Russell's recent exhibition was one of great beauty and strength in which thirty-two portraits, twenty-five landscapes, twenty sketches, and thirty-two drawings were on view.

Harry Solomon has opened a studio in the Fine Arts Building and is preparing for an exhibition in one of the prominent galleries this month. His portraits are exceedingly modern and the advance made by him during two years' study in Paris, Giverny and vicinity is notable.

Four American paintings by artists who exhibited here in 1876 were recently presented to the Art Institute by Mr. George Glover, who purchased them in that year. While not important, they are of interest as good examples of Kensett, McCord, J. C. Wiggins and Van Elten.

With the Dealers.

At the Reinhardt Galleries, there is no special exhibition on, although there is always there a group of fine paintings with the choice of a gem especially of the Barbizon or modern Dutch schools. Future displays of importance are promised.

Water colors are shown at Moulton and Ricketts, where one finds examples of Winslow Homer, William Keith, George Inness, A. H. Wyant, Thomas Moran, Homer Martin, J. Alden Weir,

Henry W. Ranger, W. L. Lathrop, E. Irving Couse, Childe Hassam and J. H. Twachtman, an unusual collection of representative American painters. A typical example of Rosa Bonheur, an important canvas, "Morning," graces the upper gallery.

Old masters are in evidence at the Anderson Galleries, among which is "The Dauphin," by Pierre Mignard, a Peter Lely and others. There is a beautiful portrait of the twin daughters of the late Charles E. Kohl, by Irving Wiles, in which the artist is at his best.

Albert Roullier has doubled the capacity of his galleries, which are now filled with many gems from old and modern studios received during the Summer. Mr. Roullier presented a series of pastels from the easel of William Penlow Henderson, at the opening of his new galleries, which created much interest. These were followed by the etched works of Sir Seymour Haden and those of Katherine Merrill, shown in a smaller gallery. An unusually representative collection of the etched works of Rembrandt and Durer began last week.

Bertha S. Mensler shows a fine group of fifteen canvases at Thurber's, which include several of her desert pictures and scenes from the Grand Canon, the Adirondacks and Annisquam, Mass. Mrs. Mensler-Peyton is now resident in New York. Her friends have responded most generously to her really successful interpretations of nature.

Chicago has another art Society to engage attention, that of the Miniaturists which include the few women who paint "in the little." Fifty examples are shown at O'Brien's Galleries in which the work of all the members is represented by Eda Nemoede Casterton, Marian Lyall Dunlap, Magda Heuremann, Theodora Larsh, Anna Lynch, Carolyn D. Tyler and Katharine Wolcott. GISELLE D'UNGER.

SEATTLE (WASH.)

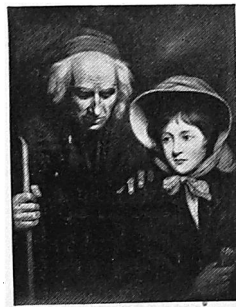
A committee of local art officials and lovers is to select a number of pictures of Alaska by Leonard M. Davis, from an exhibition now on at the Public Library for permanent display in the galleries of the State Art Assn. from a fund of \$1500, now being raised for the purpose.

PHILADELPHIA.

The Walpole Society held its annual meeting in Philadelphia last week, after a tour of the cities, museums, and public and private art collections. Mr. Luke V. Lockwood has prepared a glossary of terms applicable to the furniture of all kinds in the country for the society which will be soon published.

A memorial exhibition of 10 pictures of the late Thomas P. Anshutz including a portrait by himself is the feature of the annual exhibition of the sketch club now open at its rooms.

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